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NOTES

MEETING OF THE BOARD OF TRUSTEES. At the regular meeting of the Board of Trustees, held on December 17, the Hon. Elihu Root, a member of the Board since 1900, was unanimously elected First Vice-President of the Museum, in the place of the late Joseph H. Choate.

The following names were added to the list of Benefactors, in recognition of their munificent bequests or gifts received during the past year:

EDWARD C. MOORE
JESSIE GILLENDER
ISAAC D. FLETCHER
OLIVER H. PAYNE
JOHN HOGE
MRS. EDWARD J. TYTUS

The following persons were elected to membership, through the transfer of fellowships or through having newly qualified:

FELLOWS IN PERPETUITY

ROBERT NICHOLSON SENEY
WILLARD CHURCH

FELLOWSHIP MEMBERS

H. E. HUNTINGTON
MRS. VICTOR SORCHAN

One hundred and thirty persons were elected Annual Members.

THE ANNUAL MEETING OF THE CORPORATION. The forty-eighth annual meeting of the Members of the Corporation of the Metropolitan Museum of Art will be held in the Board Room, Monday afternoon, January 21, at 4 o'clock.

A report of the transactions for the year 1917 will be presented and addresses will be made by the President, Robert W. de Forest, Dr. Henry S. Pritchett, and Joseph Breck. Afterward tea will be served.

THE SECOND EXHIBITION OF MODERN MANUFACTURED OBJECTS. From February 4 to March 3, in Class Room B will be held the second exhibition of objects produced by modern manufacturing firms from designs made in the Museum, and lent by the manufacturers. As the use of

the Museum by designers and students during the past year has exceeded that of any previous year, it is hoped that the exhibition may surpass that of last year.

EARLY CLOSING OF THE MUSEUM. In order to economize on light and heat, the Museum is now closing at dark daily, Sundays included. The measure, adopted on January 4, will continue in effect until further notice. The lectures scheduled by the Museum will be held according to the following announcements, admission being by the Eighty-Third Street entrance.

DYESTUFFS OF THE ANCIENTS. Owing to the closing of the Museum at dark to economize on light and heat, the series of lectures for Salespeople and Designers, to be given by Professor Charles E. Pellew on Dyestuffs of the Ancients, was postponed one week, the dates now being Saturday evenings, January 12, 19, and 26, and February 2 at 8 o'clock.

In connection with the lectures it may be of interest to note that the discussion of Purple Dyes on February 2 will include Tyrian purple, the most famous and costly dyestuff of the ancients, which was lost to the world in the Middle Ages after the fall of Constantinople, but which can be manufactured today from coal tar.

LECTURES FOR STUDENTS OF SCULPTURE AND PAINTING. The course of lectures for students of sculpture and painting has been scheduled for Saturday evenings in January and February at 8:15 o'clock. Thus they come a little later in the year than usual, as it was felt that many who are interested in color might wish to attend the lectures on dyes to be given on Saturday evenings during January, by Professor Charles E. Pellew.

The course is varied this year by a lecture on Sculpture, to be given on January 26, by Herbert Adams, President of the National Academy of Design. The second lecture will be given on February 2 by Paul Dougherty, who will be favorably

remembered as a speaker by those who heard his talk on Drawings last year. Miss Violet Oakley, who will speak on February 9, is well known as a decorator and whatever she may have to say concerning the mural painter's problem is sure to be of practical value. The final talk will be given on February 16 by Chauncey F. Ryder, who will discuss the technique of landscape painting.

HOLIDAY RECESS IN STORY-HOURS. The Christmas recess in the series of story-hours, begun on December 16, will continue through the month of January. The next story for children of members will be entitled *The Statue which Came to Life*, or, *Pygmalion and Galatea*, and will be told on Saturday morning, February 2, at 10:30 o'clock. The next Sunday afternoon story will be called *A Magic Journey* and will be told at 3 o'clock on Sunday afternoon, February 3.

REARRANGEMENT OF THE PEWTER GALLERY. The pewter collection in Gallery 23 has again been rearranged; this time, it is hoped, in a more permanent form. The object of this reassemblage has been to make, if possible, a chronological entity of the material by amalgamating the comparatively recent Alice E. Parmelee Collection, donated to the Museum in 1916 by Mrs. William L. Parker and Robert M. Parmelee, with the collection already gathered by purchase and individual gift.

In the main, this material has been grouped by centuries, commencing at the west end of the gallery, the products of each country during each period being kept together as far as this accorded with an harmonious presentation. The amount of material on exhibition has been kept practically the same. A few pieces, mostly duplications, have been withdrawn, but an equal, if not greater number, of interesting examples have been substituted.

The advantages of this reorganization are fairly evident at first sight. It gives a certain ocular demonstration of the evolution—or rather devolution—of the pewterer's art from its heyday during the sixteenth, seventeenth, and early eighteenth

centuries to its final decay under the inroads of outside competition by substitutes at the beginning of the nineteenth. The simple, fine lines and well-handled decoration, expressive both of material and of use, appear far more frequently in the earlier examples than in the later, along with a better average quality of metal and workmanship. It is interesting to note how early the Continental wares manifest, in general, a tendency to rely on surface decoration to attract the purchaser rather than on the solid fineness of material and craftsmanship typical of the English work. True, the heavy conservatism of the English guild not only had this noble result, but was also responsible for its inability to meet or forestall the growing competition which resulted in the disappearance of English pewter before the onset of Britannia metal and nickel plate. The excellence of the former ware, however, was acknowledged early on the Continent where a "garnish" of English pewter was prized second only to solid plate.

The German pewter tends, it would seem, at a fairly early date, to an extravagance in design not always in keeping with the material, a tendency which has paved the way for the modern Nuremberg "souvenir" piece. The Kaiserteller and Noëteller are early examples of this over-elaborateness, which shows its logical outcome in the eighteenth-century flagon, No. 06.707, that depicts on its side a hunter emerging from the forest, the metal being tortured into every sort of fantastic shape for the attainment of a puerile realism.

The endeavors of the Continental pewterers to rival the silversmiths under the shifting of public taste and the introduction of silver plate resulted not only in such wild extravagances but also in the production of designs of real beauty, such as the eighteenth-century French fruit dishes, No. 06.770 and 771, which are typical of the best work of the period, but alas, little expressive of the humble and serviceable pewter out of which they were conjured.

Pewter, of course, was in use for ecclesiastical and domestic purposes considerably prior to the sixteenth century, but little or

nothing of that earlier work has survived. Later than this date, the Museum collection gives a fairly complete résumé of what was made in pewter and affords excellent opportunity for a first-hand study of the ware.

M. R. R.

RECENT PUBLICATIONS. Simultaneously with the opening of the new classical galleries a Handbook of the Classical Collection,¹ written by Miss Gisela M. A. Richter, was issued. The plan of this is in correspondence with the arrangement of the collection. A chapter is devoted to each period of classical art from the beginning of the prehistoric period to the end of the Roman Imperial period, and a final chapter to the sculpture of all periods shown in the Central Hall. The book is most fully illustrated; 159 half-tones, generally of objects exhibited, are interspersed through the text, and twelve headbands and tail-pieces, most of them drawn from objects in the collection, furnish attractive decoration and also become a little grammar of classical ornament for the student.

On the date of the formal opening of the exhibition of Italian Renaissance woodcuts, November 5, a Catalogue of Italian Renaissance Woodcuts,² written by William M. Ivins, Jr., was published. This includes an Introduction, a Bibliography, and the Catalogue proper. In the Introduction the history, character, and methods of production of woodcuts in Italy from the middle of the fifteenth century to the beginning of the seventeenth century are discussed simply and yet critically. While the exhibition of woodcuts remains open only until February 17, the catalogue should have a permanent value alike for the scholar, the connoisseur, and the untrained lover of prints.

¹Handbook of the Classical Collection by Gisela M. A. Richter. XXXIV, 276 pp. 159 ill. 8vo. Price, 50 cents.

²A Catalogue of Italian Renaissance Woodcuts by William M. Ivins, Jr. X, 65 pp. 15 ill. 8 vo. Price, 25 cents.

INDEX TO VOLUME XII OF THE BULLETIN. According to a time-honored custom, an Index to the twelfth volume of the BULLETIN, completed with the December, 1917, issue, has been prepared, and under normal conditions would be sent to all subscribers with this number of the BULLETIN; but owing to the greatly increased cost and the insufficient supply of paper, an innovation will be tried this year, following the admirable example recently set by the Atlantic Monthly. Such an Index is of use only to those who bind their BULLETINS and this group of subscribers includes merely a part, perhaps a small proportion of the total number of people who receive the BULLETIN. Accordingly, only a small edition of the Index has been printed. This will be sent to the Fellows of the Museum as well as to all the libraries and museums on our mailing list. It will also be sent free to all individuals who receive the BULLETIN, if they will apply for it by postcard during the next thirty days. By this procedure it is hoped that considerable paper wastage may be prevented and at the same time the Index may go to every person or institution that has any use for it.

LECTURE ON THE PRINCIPLES OF DESIGN. On Saturday afternoon, December 29, at four o'clock, Jay Hambidge gave a lecture in the Class Room on The Principles of Egyptian and Greek Design, recounting with interest the course of his own investigations in this field and explaining the results with great clearness.

ERRATUM. By an error, the piece of Venetian needlepoint illustrated on the cover of the December, 1917, BULLETIN was reversed on the press at the last moment and appeared upside down on the page. When the error was discovered, so large a part of the edition had already been printed that it was deemed inadvisable, or even unjustifiable at the present juncture, to waste so much paper by reprinting.